

The Book Club of California
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Founded in 1912, The Book Club of California is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 1,000 members. When vacancies exist, membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$55; Sustaining \$75; Patron \$150.

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Harriet Martineau and the London DAILY NEWS

Elisabeth Sanders Arbuckle

The Victorian sage, Thomas Carlyle, noted of Harriet Martineau in his journal in 1841, after calling on her in an isolated sickroom at Tynemouth in the north of England:

Harriet Martineau lives this long while confined to a sofa, writing, writing, full of spirits, vivacity, didacticism; could still give illustration and direction to the whole world, tell every mortal that would listen to her what would make his life all right.— A praiseworthy, notable character. Nevertheless, I was pained by much that I saw.

Martineau clearly fascinated the intuitive and patriarchal Carlyle but baffled him by her confidence in a utilitarian cure-all for the ills of society.

But who was this young woman born in Norwich, a hundred miles north-east of London, in 1802?

The life and work of Harriet Martineau show what a determined Victorian woman could achieve. Coming to London from a provincial, non-conformist background, Martineau prefigured the intellectually formidable George Eliot by her high caliber journalism and her original novel of domestic realism, *Deerbrook*. Like Elizabeth Barrett Browning and Florence Nightingale, Martineau also spent long years of her life as an invalid.

Harriet Martineau's Huguenot ancestors had settled in Norwich in the seventeenth century. Converted to Unitarianism, they became members of a politically liberal and socially conscious sect that — unusually — educated both daughters and sons. Martineau's parents encouraged her to study. As one of eight children, however, she often felt unloved. More seriously, she began as a child to lose her sense of hearing. (She later defied Victorian feminine modesty by carrying a large black ear trumpet.) As her deafness increased, Martineau took refuge in serious reading: she pored over the Bible, Milton's *Paradise Lost*, and the works of Shakespeare. By the age of twenty, she was devoted to the study of Unitarian theologians, foreign languages, history, and to the new science of political economy — classical economics, as we know it now.

After the Napoleonic Wars, England suffered intense social and political distress. In the financial crashes of the 1820s, Martineau's merchant/manufacturer father lost his business and died. She and her two unmarried sisters then had to support themselves and their mother. Of the two callings open to young ladies, sewing or acting as a governess to a family, Martineau's deafness ruled out the second. She busied herself with her needle, but also set out to become a

writer. Though she was briefly engaged to be married, her fiancé developed what was diagnosed as "brain fever" and died.

Martineau did not look back. She pursued her studies and began to send essays and tales to the Unitarian *Monthly Repository*. In 1832, she took the momentous decision to move (with her mother) to London, close to her publisher. Thereafter, she lived on her earnings. Her success at the time seemed a phenomenon but came from calculation and hard work.

Her long publishing career can be quickly summarized. In the early 1830s, she managed a publishing coup with two series of didactic tales to show the workings of the new economics. Titles of some of her *Illustrations of Political Economy* (well represented in The Bancroft collection at Berkeley) explain their contents: "A Manchester Strike," "Berkeley the Banker," or "French Wines and Politics." She next wrote a series of tales on taxation reform. Copies of these clever pamphlets, using fiction to illustrate the workings of economic laws, went to members of Parliament and to Cabinet ministers. Whig and radical politicians called on Martineau for advice on social legislation. She prudently invested her profits and sailed off for a two-year tour of the United States.

Welcomed as a distinguished visitor, Martineau met dignitaries in the North and the South. She observed the workings of American laws and customs and made scores of friends. More controversially, she joined the radical abolitionists of Boston under William Lloyd Garrison. (Garrison's picture hung on her study wall ever after.) Famous Americans like Ralph Waldo Emerson and Margaret Fuller later came to see her in England.

Back in London, Martineau published two books on America and her novel *Deerbrook*. Then she fell seriously ill, perhaps owing partly to family tension — relations with her dominating mother and a brother who drank. She had started

Notice of Annual Meeting

The Annual Meeting of The Book Club of California will be held on
Tuesday, October 18, 1994, beginning at 12 noon.
Members are encouraged to attend.

*If you plan to be present, please telephone Ann Whipple or James Nance
at (415) 781-7532 so that they may order a sandwich for you.*

The regular meeting of the Board of Directors
will follow the Annual Meeting.

for a summer tour in Italy, but a uterine tumor became so painful she had to be brought back. Her eldest sister, whose husband was a doctor at Newcastle-on-Tyne, offered to care for her. Later, she took a room at nearby Tynemouth.

Martineau was bedridden for five years — when Carlyle went to see her — until London friends urged her to try Mesmerism to ease her pain. (The mid-century vogue for Mesmerism — hypnosis — offered hope for anesthesia in surgery and for therapy, although many doctors disapproved.) Surprisingly, Martineau seemed to recover. She published an account of her cure and became a notorious medical case. Her tumor had evidently migrated. Ten years later it was to cause a frightening “heart condition.”

In 1846, Martineau set out afresh to travel and to produce a stream of books and articles. She journeyed to Egypt and the Holy Land and wrote a book about eastern life and religion. Popular publisher Charles Knight asked her to take over a history of post-Napoleonic England called *History of England During the Thirty Years Peace*. She translated and condensed Auguste Comte's multi-volume work on Positivism. She published, with her friend Henry Atkinson, a series of pseudo-scientific letters disavowing her Unitarian faith. During these years and after, she contributed articles and stories to journals like the *Westminster*, *Edinburgh*, and *Quarterly* reviews and to magazines and newspapers in England and America. Finally, in 1852, Martineau took on the task of “leader” (editorial) writer for the *London Daily News*.

Martineau now lived in a charming greystone house she had built at Ambleside. Among her literary neighbors and friends were the aging Wordsworth and Matthew Arnold's widowed mother and sisters. She kept two female servants, oversaw a model farm, and was known for her morning starlight walks, when she pondered her writing. In the preeminently male world of Victorian publishing, Martineau competed as an equal. She was respected as a journalist, exponent of political economy (and what we now know as sociology and psychology), as novelist, travel writer, children's writer, and compiler of history.

In the spring of 1852, she contributed articles to Charles Dickens's *Household Words* and reviewed the German historian Niebuhr for the *Westminster Review*. She also worked at her translation of Comte's *Cours de Philosophie Positive*. In her free time, she gave talks to her village neighbors on emigrating to Australia. In April, she was surprised when Frederick Knight Hunt, editor of the *Daily News*, asked her to send him an occasional leader — a demanding genre she had not tried. Hunt then printed six leaders of hers on Australia, plus others Martineau sent.

Australia, to nineteenth-century reformers, offered a new place to send surplus working-class population. Schemes were set up to pay emigrants' passage and to help them settle. Martineau wrote about the settlers' quality of life. In

one leader, she urges single governesses to emigrate, to help educate future leaders of the colony. She paints a dismal picture of the typical English governess who, she says, is lucky to get five shillings a week, plus dinners, for spending a "dreary" youth, a "weary and irksome" middle age and a "dark horror" of an old age without a pension. A governess in Australia — "worth her weight in gold" — is bound to marry, she says, with a dowry of £1,000 of her own earning.

Martineau writes about numerous women's concerns in the *Daily News*: married women's property rights, marriage and profession, divorce, equal job opportunity, equal pay, wife-beating, heroic women, homes for single women, needle-women, nurses, women's education (including cooking and sewing for factory hands), health, and dress. A favorite stance is to assume men are unbiased about women. In a leader on married women's property rights, she decries a reviewer's insulting remarks about "clever" women. For, she exclaims, "We have heard nothing, these twenty years past, of the equality of the sexes — it being clear to all sensible people that argument on that matter is a mere waste of words."

On occasion, Martineau scolds women. French-inspired "crinoline" petticoats of the mid-1850s roused her ire. These steel-reinforced garments, worn under skirts made from eighteen to twenty yards of cloth, hampered women's movements and could push small children into danger or catch fire from open grates. Martineau urges Queen Victoria to

discountenance...the fashion of hoops. [Then]...the evil would immediately disappear from our drawing rooms—presently afar from the farmhouse, the shop, and the school-room—and ere long from the kitchen and the work-house.

Martineau eagerly supported reformers like Florence Nightingale. When Nightingale set up a nursing school with funds collected for her in the Crimean War, Martineau urged young ladies to apply. From early experience, she knew the desperate dilemma of needing to earn money but fearing loss of respectability. Keeping to low-key arguments, she appeals to the young women's

countrywomen, to sensible and benevolent mothers, neighbors, and friends to look out for [likely nursing candidates] and to give [both society] and the young women...the respect, profit, and blessing of such an occupation.

At other times, Martineau insists that marriage and having children are the right careers for most women. As we saw, she capped her appeal to governesses to emigrate to Australia by the promise of *both* £1,000 and a husband.

The London *Daily News* had been launched in 1846 as an organ of liberal reform to counteract influence of the all-powerful London *Times*. With Charles Dickens as first editor, the *Daily News* hoped to reach middle-class readers and

to bring about "progress and improvement of education, civil and religious liberty and equal legislation." In the mid-1850s, the editor told Martineau he aimed to "stir up the more or less instructed class to self-exertion." Implicitly, too, the newspaper strove to secure the "loyalty of the working class to the social order." Martineau's sympathy with these aims sealed her close personal relationships with three successive *Daily News* editors.

Dickens lasted only briefly as editor of the *Daily News*, followed by John Foster, his future biographer, and then Frederick Knight Hunt — who was to recruit Martineau. Hunt was typical of many hard-working Victorians. From a humble family, he began in a newspaper printing office at sixteen and worked days as a barrister's clerk, supporting his widowed mother. He studied medicine, started and edited a medical journal, and qualified as a surgeon. Yet writing and newspaper editing proved his real vocation. While editor of the *Daily News*, Hunt by his energy and judgment made the newspaper a commercial success. In July 1852, he traveled north to the seaside resort in Scotland where Martineau was staying. "For two half days he poured out so rich a stream of conversation," she records in her *Autobiography*, "I felt a bright new career was indeed opened to me." Hunt proposed that Martineau report on conditions in Ireland. So, using *How to Observe Morals and Manners*, the sociological guidelines she had published fifteen years earlier, Martineau and a niece companion journeyed throughout the Irish countryside interviewing government officials, clergymen, and ordinary men and women. Her twenty-seven *Letters from Ireland* to the *Daily News* (also published as a book) combine travel notes with an analysis of economic and social features such as agriculture, manufacturing, treatment of the poor, and the three churches (Anglican, Presbyterian, and Catholic), in the manner of her books on America and the Middle East.

Back at Ambleside, Martineau began to send Hunt leaders on a range of subjects. She became the newspaper's American specialist, she wrote about India, and spoke as an expert on political and trade relations with Europe and with the Near and Far East. She was an authority on agriculture, manufacturing, capital and labor, education, health, government reform. She produced obituaries, special reports, and letters-to-the-editor. She reviewed books and journals and compiled yearly summaries of events. Martineau, at fifty, had embarked on the most significant phase of her career.

Hunt advised her to buy books and to visit London often, to "keep up with the times." In 1854, she visited at his London home and became friends with his wife. That September Martineau and the Hunts agreed on a "glorious programme of work" to Christmas. Two months later, Hunt died of cholera. "One of the most upright and rational of men," a shocked Martineau was to remember him.

She had written about the outbreak of cholera that began at Newcastle the year before. Cholera generally made its way overland from India to northern Europe and by ship to English ports like Newcastle. Victorian sanitary reformers held opposing views on how cholera was transmitted. Religious extremists saw it as punishment for sin. One useful measure was to evacuate slum areas so as to clean streets and houses, sometimes with seawater. In the *Daily News*, Martineau romanticizes the benefits of moving slum dwellers to tents on the nearby moor where, she says, they will taste "pure air, scented perhaps with heather fragrance and the breath of cows" — a Wordsworthian gloss on her utilitarianism.

While Hunt was editor of the *Daily News*, Martineau began to prepare readers for a new crisis in Europe over Russian aggression against the Ottoman Empire. In the Crimean War, which resulted, England became a reluctant ally of Napoleon III of France. Martineau took a stern view of "aristocratic" governments, including the current English coalition cabinet under Lord Aberdeen. She and Hunt were "precisely agreed," she says,

as to the principle of the war, as to the character of the Aberdeen Ministry, as to the fallaciousness and mischievousness of the negotiations for the Austrian alliance, and as to the vicious absurdity of Prussia, and the mode and degree in which Louis Napoleon was to be regarded as the representative of the French nation [that is, not at all].

Using the political beliefs she shared with Hunt to shape her facts, Martineau began her anti-Russian, pro-war campaign in Spring 1853. Over the next two years, she wrote almost two hundred leaders on the Crimean War.

When Hunt died at the end of the year, a widely-read Scots lawyer, William Weir, became editor of the *Daily News*. From the first, he relied on Martineau. Russia, she insisted, remained a barbaric, essentially Asiatic state. The present czar was no less than a reincarnation of Peter the Great and his unscrupulous successors. "At a time like the present," she begins an early leader, "when the scales are trembling to a decision between war or peace...the decision rests with NICHOLAS of Russia."

Continuing the vivid, kinesthetic imagery, she recalls the building of St. Petersburg:

All the czars after Peter have feasted their retrospective imaginations with the spectacle of the Finnish marshes ... [when bulrushes and reeds were mown and stagnant waters drained off] to make way for the granite embankments on which a new European capital was to stand.

Peter, she claims, had his sights on "the whole of the Eastern length of Europe from sea to sea," and his acts marked

the real beginning of the conflict, which has yet little more than begun, between the principles of Oriental Despotism and Representative Government in Europe; the conflict, which must come at one time or another, and on the issue of which the fate of Europe hangs.

Martineau's powerful male figures often personify good versus evil. But Lord Aberdeen — temporizing with the Czar months later — was simply “the wet blanket which is turning the national fire into smoke.”

Martineau interrupted her *Daily News* writing in early 1855 to write her *Autobiography*. Symptoms of her tumor had reappeared, and she felt she might die at any minute. She responded capably, however, to the next international crisis, the Indian Mutiny. In *Daily News* leaders (published in two books), she recommends Indian government reforms in fiscal policy, the building of roads and canals, and giving peasants land-tenure rights. She urges planting cotton to save Britain from dangerous dependency on the American slave product.

William Weir died suddenly in 1858. A younger *Daily News* staff member, Thomas Walker, took over. Martineau now relied on the *Daily News* income to support herself, her niece, and several servants. To her relief, Walker wrote to say he “could NOT get on without her.”

Like readers all over the country, Martineau looked to the conservative but unpredictable London *Times* for her news. Posted by train from London, *The Times* came in time for her to read with six o'clock tea. She decided on a topic in the evening, wrote up her leader or other contribution early next morning and posted it back in time for that evening's wrap-up of the newspaper, sometimes at the rate of six a week. (Early in her *Daily News* career, Martineau had pressured Sir Rowland Hill, responsible for the “penny post,” to add a morning train and a mail pick-up from Ambleside to London!)

Bigotry and false information printed by *The Times*, especially on America, also served Martineau's writing strategies. When its famous Crimean War correspondent Howard Russell went to Washington in 1861, Martineau sputtered to a friend:

I'm afraid Mr. Russell won't do us much good this time. How poor his letters are! He went ignorant; and now he must find himself in a false position.

As war tension in the United States and the threat to Britain's cotton supply grew, Martineau's writing for the *Daily News* took on crucial importance. Early in the Civil War, a backlash in favor of the South appeared in *The Times* and other London newspapers. Proprietors of the *Daily News* divided over the issue, but Walker, relying on Martineau's expertise, held firm for the North. A *Daily News* colleague was later to claim that “Harriet Martineau alone...kept public opinion on the right [i.e., pro-North] side” during the war.

Martineau's attacks on slavery included the exposure of a renewed slave trade with connections to Napoleon III, pro-slavery adventurers in Central America connived at by Washington, western expansionism in the United States, and the war in Kansas between pro- and anti-slavery forces. She praised Lincoln and the free trade platform of the new Republican Party. She lauded Emerson's "open mind and genial heart," when he praised Lincoln's first emancipation measure in 1862, and contrasted him to the "spokesman of despotic government" [i.e., the *London Times*, now supporting the South]. Finally, she eulogized Garrison as the "one great man" of the "second American revolution."

Ironically, the greatest number of Martineau's leaders on the United States during the Civil War cannot be identified, probably owing to the American friend who was executor of her papers. Clearly, though, the American experiment in democracy absorbed her.

At the end of the Civil War, Martineau retired from the *Daily News*. Now bedridden for the second time, she continued to write letters and to keep up with events until her death ten years later. In 1906, at the diamond jubilee of the *Daily News*, she was posthumously honored as "the first and greatest of women journalists."

Recent scholars have pointed to nineteenth-century historians' preference for theoretical history. Yet literary giants like Sir Walter Scott and Thomas Carlyle — admired by Martineau — triumphed in expounding history through imaginative narrative. Martineau herself, by showing social, economic, and political events as part of a design of progress, seemed to create plots unfolding over time. She was also respected as a moral teacher, though she was not (and did not claim to be) an original thinker. She knew what she wanted to write, looked for the facts and, with imaginative flourishes and strong invective, created the roughly 1,650 *Daily News* pieces that formed a fitting climax to her life of writing for the public good.



Elisabeth Sanders Arbuckle is professor of English, University of Puerto Rico, Río Piedras Campus. She is the author of several articles on Harriet Martineau and also of the recently published *Harriet Martineau in the London DAILY NEWS* (reviewed in *Quarterly News-Letter*, Summer, 1994). Her research brought her several times to visit with Ann and Stan Speck while she used Stan's Harriet Martineau material at his office at the University of California, San Francisco. This extensive collection is now at The Bancroft Library, Berkeley. Professor Arbuckle spoke at the annual meeting of the Friends of the Bancroft Library in April, 1993, which also marked the opening of the R. Stan Speck exhibit of Harriet Martineau material. Dr. Ann Speck regards the author fondly as "a marvelous lady and charming too."

Pochoir: The Art of Coloring with Stencils

Adela Spindler Roatcap

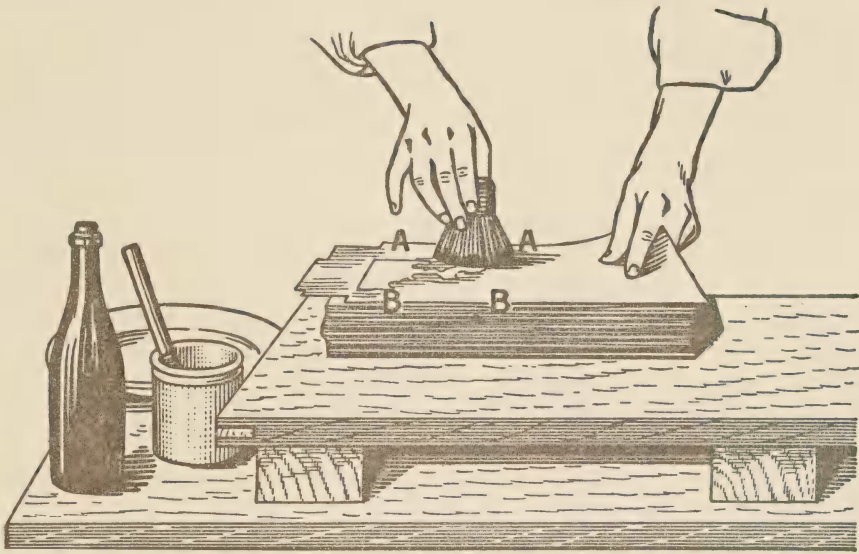
Pochoir is the French word for hand-coloring by means of stencils.¹ How does one discern whether stencils have been used to color a particular book or portfolio? Peruse the colophon: Are the illustrations colored *au pochoir* or *au patron*? Have they been “colored by hand,” or “reproduced as gravures, then colored by hand,” “printed and stenciled at the studio of...” or even “colored in the French style”? Does the colophon include the name of one of the great Parisian colorists — Jean Saudé or Daniel Jacomet? It was these two craftsmen together with their teacher André Edouard Marty who (inspired by Japanese fabric dyer’s stencils — *katagami*) transformed traditional European stencil methods into the French *pochoir* process by devoting themselves to the study of printing in color, the psychology of color, color photography, and even the interaction of dyes and paper. As a result *pochoir* illustrations left photomechanical color reproduction far, far behind in their freshness and vibrancy — and they continue to delight connoisseurs and collectors.



From the book by Jean Saudé 1925. See note 1.

Alas, there never was a Mr. Pochoir. According to Paul Robert's *Dictionnaire alphabétique et analogique de la langue française*, the word *pochoir* was first used in 1874. Applying color by means of stencils is an ancient practice, requiring only rudimentary skills and simple tools. Imagine a pre-historic man or woman placing an open hand against a rock wall and spraying a color substance — possibly ocher mixed with blood or animal fat. Stencils, probably cut from papyrus or parchment, were used to decorate the inner walls of the pyramids and palaces of Egypt and Babylon. In Pompeii the houses of the wealthy were stenciled with geometric motifs, borders, and copies of famous Greek easel paintings. It is conjectured that the Roman legions carried playing cards stenciled on leather strips. Quintilian, the Roman teacher of writing and rhetoric, taught children their letters by the use of stencils. André Edouard Marty in his *L'imprimerie au XXe siècle*, Paris, 1906, attributes the first use of stencils to the sixth century Ostrogothic King Theodoric, who signed decrees by tracing his name with a stylus through a pierced golden plate because he could neither read or write. The earliest surviving stencils, discovered by Sir Aurel Stein in one of the Caves of a Thousand Buddhas in Western China in the early years of this century, were made of paper approximately fifteen centuries ago.

The word "stencil" derives from the French *etenceler* or *etincelle*, which originated in the Latin *scintilla* or spark — a sparkle of color which gives life, makes an object more desirable. It is, perhaps, a medieval allusion to the sparkle of stars, which, it was then thought, allows one to see through the heavenly canopy to God's own light. During the fourteenth century, as the French began wearing shirts, mills were provided with linen rags for papermaking. European printing of woodcuts, images on paper, has been traced to about 1370; the earliest surviving printed woodcut, stencil-colored in red, green, blue, brown, and violet, dates to 1418. Two German *Briefmalers* or French *imagiers* could print and color up to five hundred sheets a day. Their customers preferred bright colors and, because the inexpensive *images* quickly faded, new ones were eagerly snapped up to enliven drab medieval walls. In Paris during the seventeenth century, even the meanest gambling den called itself an "Academy" as a frenzied card-playing public turned printed and stenciled playing cards into a profitable enterprise. Tools and methods were not much different from those described by Jean Saudé in his *Traité d'Enluminure d'Art au Pochoir*. But *imagiers* also stenciled designs onto pleated paper fans, paper boxes, broadsides, choir books, as well as onto garden books and fashion plates. A Frenchman, Jean Papillon, pioneered the use of matching wallpaper sheets called *dominoes*, which were stenciled by *dominotiers*. Stenciling was a labor-intensive occupation — perfect for otherwise idle children, women, political refugees, and families. One of these family enter-



prises, the Imprimerie Pellerin in the French town of Epinal, was lately visited by Greer Allen, a retired Yale University printer. He was astonished at their "aquatype" — a machine that colors by means of stencils. Mr. Allen describes:

...black key plate images which had been stored on old litho stones from time out of mind — being inked, proofed and transferred to metal offset litho plates, which, in turn, were clamped on to a modern 30-inch Roland press to strike in the basic black outlines of the drawings. But then [*quelle splendeur historique!*] there, over in the corner sat a worker feeding these very key-lined sheets onto a long, clanking, nineteenth-century contraption. It consisted of nine separate stations, each of which automatically applied a separate color as the sheet advanced through the machine. At each station, a metal stencil — exposing only the area to be printed in a particular color — drops down on the sheet; and a thin, wide brush is passed at a right angle across the stencil, leaving a deposit of rather dry water-color in the proper places on the paper. After each coloring, the brush returns to the edge of the machine to renew its modest charge of color from a metal fountain cylinder which revolves at a controllable rate in a tub of water-color. Each sheet is then advanced to the next color station.²

The Pellerins have continuously operated the business since 1735, when

Nicolas and Gabriel Pellerin installed themselves in the Alsatian village of Epinal.³ In 1773 Jean-Charles Pellerin succeeded his father as playing-card maker and in 1822 Nicholas Pellerin expanded the business, spending the next fifteen years developing a series of very successful Napoleonic battle scenes before cornering the children's market with a line of cut-out games, soldiers, jumping jacks, toy theatres, fairy tales, and nursery-rhyme song sheets. During the 1840s, stencil-colored prints were exported in large quantities to "the log cabins of America."

In 1852 the Imagerie Pellerin adopted lithography and soon began printing from stereo-type blocks onto machine-made paper. Between 1870 and 1914 as many as fifteen million *images d'Epinal* were sold.⁴ The "aquatype" was installed in the 1890s and has been in operation ever since. Stencils are cut from enameled tin or zinc sheeting. Colors are laid on with brushes in order of increasing darkness of tone: first, say, rosette, then yellow ocher, followed by pale blue, lemon yellow, light green, sienna brown, dark blue, vermilion, and grey. Paper moves through at the rate of five hundred sheets per hour. The colors are brilliant and retain a charming primitive quality. According to Peter Allen, the "aquatype" is considered by one and all:

one of the wonders of the civilized world, even now that it's electrically powered—at first when it was steam-driven it was proudly considered to be the very latest technology.

Demand for Pellerin's *images* waned after 1914. At André Edouard Marty's Parisian atelier on the rue Bertrand, two apprentices were becoming masters of their craft: Jean Saudé and Daniel Jacomet. Saudé took over the Editions de l'Ibis and went on to reproduce the work of such Art Deco artists as Georges Lepape, Edouard Benedictus, and André Derain as well as to write and publish the seminal *Traité d'Enluminure d'Art au Pochoir*. Jacomet, an apprentice since the age of fourteen, was barely eighteen when:

...my master had a wonderful new idea. This was not unusual, for his head was always full of new ideas. 'The frescoes of Fra Angelico,' Marty went on, 'have never been well reproduced. Let us undertake this great task!'

Thus Jacomet traveled to Florence; within a year he copied in pochoir the forty-three Fra Angelico frescoes at the Monastery of St. Marco, using 525 stencils — a mind-boggling accomplishment! As with all pochoir, Jacomet's method involved three major steps. First the composition's colors were analyzed. A stencil was then cut for each color and lastly, the density of the original pigments was precisely duplicated. Marty was eminently satisfied with his pupil's efforts; following World War I, the "Ateliers A. Marty — D. Jacomet & Co." was established at 61 rue Pernety, Paris. They specialized in facsimiles of original

works of art: watercolors, paintings, or historical documents — for which they used thirty, forty (or even more) metal stencils over a black or colored colotype.⁵ A facsimile of Cézanne's *Les Baigneuses*, 1947, colored *en pochoir* by Daniel Jacomet, came to the attention of Sir Geoffrey Keynes, the great English surgeon and eminent bibliographer; it resulted in a series of magnificent books published for the William Blake Trust by Arnold Fawcus at his Trianon Press. Daniel Jacomet was by no means the only Parisian colorist. Colophons of pochoir books include the names of MM. Beaufume, Duval, Hourdebaigt, and Crampe as colorists. In England, during the twenties, The Beaumont Press and The Curwen Press issued a number of attractive illustrated books with plates enlivened by a stencil process. It is instructive to compare the results of their work with what is possibly the most gorgeous of all twentieth-century pochoir books—Henri Matisse's *Jazz*, published by Tériade's Edition du Verve in 1947. The strong primary colors were thickly laid on with gouache on Velin d'Arches—resulting in a tactile surface as rich as the finest silk velvet — a stunning *livre d'artiste*!

America's reply to European pochoir has been silk-screen or serigraphy;⁶ however, stencils have been used by Andy Warhol, Jasper Johns, Larry Rivers, and Robert Rauschenberg. Contemporary artists are always ready to surprise an eager public with their latest creative discovery — but stenciling was already old when pre-historic men and women placed their open hands against cave walls and sprayed color around them.

L'Imagerie Pellerin, Quai de Dogneville, 8800, Epinal, continues its work. The "aquatype" clangs away — printing and coloring books and broadsides (now chiefly for tourists, alas). New enameled-tin stencils are cut for their "aquatype." Visitors flock to Epinal's Museum of Popular Imagery and to the Departmental Archives to see medieval woodblocks and printing apparatus dating as far back as the Renaissance. Every November the whole town dresses up in costumes taken from the old stencil prints and participates in an "open weekend" at the Imagerie d'Epinal — a festival honoring their incredible pochoir machine. Perhaps, sometime soon, we should join in the party.

1. The best description of the "how to" of stenciling is still Jean Saudé, *Traité d'Enluminure d'Art au Pochoir*, Paris: Aux Editions de l'Ibis, 1925. A California artist has described his method: Vance Gerry, "Pochoir: Practical Watercolor Stenciling of Illustrations & Designs for Books Etc.," *Matrix* 8, The Whittington Press, 1988, pp. 21-28; or *Pochoir: Practical Stenciling for the Book Arts*, Weather Bird Press Book, 1991.

2. I must thank Albert Sperisen for this information. Greer Allen (no relation to Peter Allen) published his description in *Printing Historical Society Bulletin* # 32, St. Bride Institute, London, Summer 1992, pp. 16 - 17.

3. For an account of the *imagiers* and their *images*, see Peter Allen, "Epinal's *Imagerie*, the Pochoir Image Factory of France," *Matrix* 13, The Whittington Press, 1993, pp. 11-17. Peter Allen's MA thesis, *Images: French Popular Prints before 1835*, University College of Wales, Aberystwyth, 1992, bound by Allan Wood of the Gregynog Press, and our correspondence are the basis of my knowledge about L'Imagerie Pellerin. Mr. Allen lectures in relief printmaking and typography at l'Ecole de l'Image in Epinal.

4. An *image d'Epinal* is a French saying which describes an exceptionally picturesque scene or is used to denigrate someone's naiveté or disregard for the harsher facts of life.

5. Collotype is a high quality printing process based on photography. Collotypes for The Beaumont Press, London, were produced at Emery Walker's printing establishment.

6. In serigraphy, a stencil image, made either by hand or photographically, is placed on a piece of fine-gauge silk stretched on a wooden frame. In the colored parts of the design, the mesh of the fabric is left open and the parts meant to be white are filled with varnish. Printing is done by forcing ink through the open areas to paper beneath by means of a rubber squeegee. Unlike the French pochoir process, silk-screening is essentially finished by the time screens and inks have been prepared for printing.



Adela Spindler Roatcap, author of several books and numerous articles, is an art historian who teaches at the Fromm Institute, University of San Francisco. She mounted the exhibition "Pochoir, The Art of Coloring with Stencils" at The Book Club in Spring 1992 as well as "The Bookseller at 75 Charing Cross Road, Cyril W. Beaumont," in Summer 1994. In December 1993 Dr. Roatcap presented "Doing It with Stencils: That Incredible Pochoir Machine," to the Colophon Club in San Francisco.

The Elusive Letters of George Sterling

Roger K. Larson

The auction room was crowded on March 29, 1986, and the ambient noise level louder than usual. As I was marking down my successful bid on one lot of Sterling manuscript material, I suddenly heard Maurice Powers droning the final countdown on the next catalog item. I quickly glanced at the description and saw that I had flagged it for bidding. Impulsively, I thrust my auction card above the heads on the assembled bidders without knowing what the last bid was. To my relief, Maurice intoned, "Three hundred dollars, I have three hundred dollars. Anyone interested in these letters of George Sterling to Ambrose Bierce for three hundred twenty-five?" No one was and so, when the auction

was over, I collected my Sterling letters along with several other items. The next day I scanned several of the letters and then stored them in a drawer along with other manuscript material.

Five years elapsed before I returned more attentively to the letters. They were typed transcripts of the original letters and there were fifty-nine of them, spanning a period of five years, from 1902 to 1907. I had difficulty putting them away until I had read most of them. What great commentary on the California literary scene at the turn of the century! George Sterling was undoubtedly the State's busiest literary gadfly, and there is little that he failed to share with the "Master" (as he reverently addressed the redoubtable Ambrose Bierce). It seemed to me that the letters were important enough to be published. I called Richard Dillon, then on The Book Club's Publications Committee, to tell him about the letters. He agreed with me but pointed out that I would have to find the owner of the originals before The Club could seriously consider publication.

Where to start? The California Book Auction Gallery, where I purchased them, seemed the logical place. I called Bruce MacMakin at the old California Book Auction Galleries located at 358 Golden Gate Avenue in San Francisco and asked him whether their records showed the source of lot number 452 in the March 29, 1986, auction. Bruce apologetically confided that most of their old records were destroyed when a water pipe ruptured and flooded the room where they had been stored. Undaunted, I talked to Richard Dillon again. "Try The Bancroft," he suggested. I wrote to Peter Hanff, with liberal use of Richard's name.

Pay dirt! I received a courteous reply from Bonnie Hardwick of The Bancroft. They had typed transcripts of 102 George Sterling letters to Ambrose Bierce, she wrote. James D. Hart made them about 1930 for publication by the Westgate Press, and although publication was announced, the letters were, in fact, never published. Furthermore, in 1975, Hart had left a handwritten note with the transcripts describing the location of the originals as follows: "Originals were [ca. 1930] owned by Mrs. Milton Getz, sold 1936 at Anderson Galleries, bought by Mike Papantonio, and presumably sold to Waller Barrett...." Hardwick also commented that their typescripts were the originals and she wondered whether mine were carbon copies. What more could I want? Here, I had confirmation by an expert that the letters were worth publishing and I had the clues to locate the originals. As for my copies, they were no longer important. But I was curious enough to send The Bancroft a xerographic copy of one of my letters to confirm that it was a carbon copy. It was. I also learned from The Bancroft that the C. Waller Barrett collection was housed at the University of Virginia. The rest should be easy.

I wrote to Gary Kurutz, Publications Committee Chairman, with the good news and commented that it would be a simple matter now to contact the University of Virginia library about the originals and to seek their permission for publication. Gary called to congratulate me on the good luck, asking me to continue with the project. Full of confidence, I called the University of Virginia library. After listening to my request, the librarian was silent for a few moments as she entered the data into the computer. "Sorry, but I can't find any record of the Sterling-Bierce correspondence in our library," she said. She promised to do some further checking and to contact me if she found them. I had little hope. It seemed unlikely that a library would have a collection of letters of that size and importance uncataloged.

I needed help. I talked to anyone who, I thought, might be able to give me ideas. Gary Kurutz suggested I talk to Albert Sperisen at The Book Club. Sperisen suggested that I write to Julius Barclay, former head librarian of Special Collections at the University of Virginia. Barclay in turn talked to Joan Crane, former curator of the Barrett library and cataloger for Park-Bernet, to Franklin Gilliam, then of the Brick Row Book Shop in San Francisco, and to Bill Runge, librarian at Virginia's Alderman Library when Mr. Barrett moved his collection there. No luck, he said. No one had the slightest clue where the letters might have gone.

I talked to Richard Dillon again. "Call Don Fleming, who is a big Sterling collector," was his advice this time. I decided to write so that I would have a record of what I was doing. The search itself was beginning to take on a life of its own. Don, too, had no information about the by-now mysteriously missing Sterling letters. In desperation, I wrote to the person I felt was the most knowledgeable scholar of Western literature: Lawrence Clark Powell. When the Sterling letters were sold at the Anderson Galleries, Larry was just starting his brilliant career as a librarian at the University of California, Los Angeles. Perhaps, just perhaps, he might have some knowledge of what happened to them. No, Larry said in his reply, but he suggested that I contact the UCLA library just to make sure that it wasn't part of the Carey McWilliams material they had acquired. I did and it wasn't.

Meantime, on one of my visits to The Bancroft Library, Bonnie Hardwick had directed me to the National Union Catalogue of Manuscript Collections. A thorough search failed to turn up a description of the letters in which I was interested. The number of libraries that had letters or manuscripts of George Sterling, however, was impressive. Ambrose Bierce was not the only person with whom Sterling corresponded. Just on the chance that some library had failed to list all its holdings, I recorded names and addresses of all the institu-

tions that claimed to have any major collection of Sterling manuscript material and then wrote to each. Now the replies were coming in but the results were not good: uniformly negative. Furthermore, none of the librarians had suggestions for further search except to ask whether we had tried the Research Libraries Information Network. Gary Kurutz ran an RLIN search and that, too, came up negative. The task was now beginning to take on an air of futility — and yet, I argued to myself, it would be highly improbable that those letters could have just disappeared. It was time to rethink the whole approach to the problem.

An initially focused, then gradually broader search of libraries had failed to turn up any of the letters or any clues. James Hart's note about the letters going eventually to C. Waller Barrett was obviously wrong. What about Mike Papantonio? And what about his statement that they had been sold at auction in 1936? I decided to start with a verification of those two parts of Jim's note. Now I just had to find a copy of the 1936 Anderson Galleries catalog of the Getz collection. I visited Jennifer Larson in her shop, Yerba Buena Books, San Francisco, and discussed it with her. "Bill Barlow will be able to put his hands on the 1936 Anderson Gallery catalog if anyone can," she told me without hesitation. I wrote him. "Of course I have that catalog," was his prompt response (now I understood Jennifer's confidence). Even better, he obliged by sending a copy of the description of the lot offering the Sterling-Bierce correspondence. That letter confirmed the first part of James Hart's note. The description ran to six pages. Immediately, I discovered something of considerable importance that I hadn't known before: The auction lot included both sides of this correspondence. There were 153 letters of Ambrose Bierce to George Sterling as well as 145 letters of George Sterling to Ambrose Bierce. Unfortunately, Mr. Barlow had no record showing to whom the lot was sold. Now I needed confirmation that Mike Papantonio was the successful bidder and, if so, the name of the customer who purchased it from him.

I quickly discovered that this approach wasn't going to be any easier than the first. Mike Papantonio, former proprietor of the Seven Gables Book Shop in New York, was dead. Anderson Galleries was no longer in existence, having been bought by Swann Galleries. William Barlow thought that the Papantonio archives might be at the American Antiquarian Society, so I started there. No luck. They didn't have the Papantonio papers and they didn't know where they were. About this time I became discouraged and suggested to Gary Kurutz that we try our fallback position of advertising our search in some national publications such as the *AB:Bookman's Weekly* and the *Papers* of the Bibliographical Society of America with the hope that the present owner of the letters would contact us.

Then John Crichton, proprietor of The Brick Row Book Shop, San Francisco, suggested in conversation that I contact Stephen Weissman of Ximenes Rare Books, New York, as the person most likely to know what happened to Papantonio's records. I did, and John was right. Steve wrote that the Papantonio records were in the Butler Library at Columbia University. Finally, I was getting someplace. I wrote to the Butler Library. They replied that they had the Papantonio archives, and sent me a brief description of the material. They also told me that they would not be able to research the information that I was looking for. A perusal of their description said it all. There were 80,600 items in 198 boxes. In the description of how the material was organized, there was not the slightest hint of where I should start to look for the Sterling letters. I could either do the research myself, they suggested, or hire a graduate student at Columbia to do it for me. I could not take the time to go to New York then, so in desperation I wrote that I would like to hire a graduate student for the task. That same evening I had to check my 1991 correspondence file for some other letters. Rummaging in the file I found an item that someone had sent me from The Book Club when they first learned that I was interested in publishing the Sterling-Bierce letters. It was the first few pages of an article by M. E. Grenander entitled "Ambrose Bierce and Charles Warren Stoddard: Some Unpublished Correspondence," from the *Huntington Library Quarterly* of May, 1960. I remembered receiving it in 1991, before I knew that I would have a problem finding the original Sterling letters. Since it had nothing to do with Sterling, I hadn't thought it relevant and promptly forgot about it. Now I looked at it more carefully.

The last sentence in a long footnote on the first page grabbed my attention: "As I am editing a new and collected edition of the correspondence of Ambrose Bierce, I should be interested in hearing from readers who know the location of Bierce letters, particularly those in private hands." With the knowledge that the Sterling letters to Bierce were with the Bierce letters to Sterling, it seemed a good possibility that M. E. Grenander might just know where those letters were. But this article was written thirty-three years earlier. Was M. E. Grenander still alive? And where could I find this person? The *Huntington Library Quarterly* included a title, Associate Professor of English, State University of New York College for Teachers at Albany.

The very next day I telephoned the English Department of SUNY in Albany to ask whether M. E. Grenander was on the faculty. Yes, they said, but she was retired now and they didn't see her very often. I told them the nature of my call and asked whether they could possibly give me her home telephone number. They graciously agreed. I thereupon telephoned and found her at

home. I explained my mission and waited anxiously for an answer. She said that she was sure she had that information in her file, and if I would wait, she would look it up. She was soon back on the line. "I have it," she said triumphantly. "Now, how much is this information worth to you?" Without waiting for my answer, she said, "It should be worth at least a free copy of your book when it is finished, don't you think?" I assured her that I thought that a very reasonable exchange. Then in thirty seconds or less she gave me the information that I had been seeking for over a year. "The Sterling-Bierce correspondence," she said, "is in the Berg collection at the New York Public Library." This was confirmed by a call to the New York Public Library the next day. I decided I didn't need to mail that letter to the Columbia University Library after all.

In a letter to The Book Club, later, the curator of the Berg collection added that the letters were acquired by Dr. Berg in 1940 when he purchased the entire W. T. H. Howe collection for the library. He also wrote (rubbing salt into my mental wounds) that he didn't understand why we should have had so much difficulty in locating the letters! (*Perhaps he had forgotten that the New York Public Library does not list its holdings in either the National Union Catalog or RLIN.*) I have never factually filled in the gap between 1936 and 1940. I presume that Mike Papantonio purchased the letters at the Anderson Galleries auction for W. T. H. Howe instead of for C. Waller Barrett, as James Hart remembered when he made the note in 1985. And that is the way it shall remain until someone else volunteers new information.



Roger Larson is a physician who has practiced and taught medicine in Fresno for thirty-seven years. He is also a bibliophile who has built an enviable collection of Western Americana. His biographical sketch of George Wharton James was published by The Book Club in 1992. He is now working on the Sterling letters to Ambrose Bierce for a Book Club publication and readying his book collection for auction.

Gifts & Acquisitions

From member Harold Berliner at his type foundry in Nevada City, we have received a "Selection of Books, Broad-sides, Maps and other Materials," listing the books he has printed and published, with prices, as well as all other printed material now offered for sale, all at 25% off, on a first-come, first-served basis. He is also offering a Special Type Sale in an eight-page folder which lists most of his standard typefaces at a discount, and a four-page circular on "News of the Shop — Changes." Any and all will be sent to anyone who writes to him at 224 Main Street, Nevada City, California 95959.

The Club has received a most unusual book published by the Los Angeles Library Association. The handsome volume, titled *Spine*, was produced by two designers, Jud Fine and Harry Reese, both Californians; it is an account of the concept and design of the Maguire Gardens that front the Central Library in Los Angeles. The book recreates the designs on the rise of almost fifty various garden steps of all the known languages from the Archaic to the modern, including computer language. *Spine* illustrates and discourses on this most unusual conceit, which appears very well engineered and expertly planned and executed.

Our copy of *Spine* is number 3 of a special edition, which is attractively and appropriately bound in papyrus, with the title blind-stamped on the cover. This is a happy gift, and our sincere thanks to Club member J. H. Welborne.

Again and again — more regularly than our *Quarterly* — Toni Savage of Leicester, England, continues with his incomparable Phoenix Broadsheets, now numbering 405. We had failed to remark that some are signed by Toni and Athena Savage — or, in one instance, Athena Tara Savage. Among the new releases is *A New Forme: for Toni Savage after 400 composed in the old*, a poem by Yann Lovelock, two “Helias” cards, and a tribute poem to Toni by Alix Weisz, our Club member from New Jersey. We are glad to include these with our collection, and, as always, our thanks to dear Toni and all concerned.

For the third time, we have slip-cased an important dealer’s catalog for our permanent collection. The first was the William Pickering catalog reviewed in our Spring 1994 *Quarterly*, LIX, No. 2.

In quick succession, we have added two more outstanding catalogs to our permanent collection. The second “keeper” is the amazing Jack B. Yeats collection as recorded by the Pacific Book Auction Gallery, to which we have added a copy of the keepsake produced for the joint meeting of the Roxburghe and Zamorano clubs (1972) with the Jack Yeats reproduction for *The Banks of the Sacramento* [sic]. The third catalog (not as handsomely printed) is Club member and book dealer James M. Dourgarian’s remarkable listing of the printed work of Wallace Stegner, with articles on Stegner by Dourgarian, Lynn Stegner (Stegner’s daughter-in-law), Wendell Berry, and Richard C. Kurtz. The cover reproduces a fine portrait of Stegner by Leo Holub, father of our printer-member Eric Holub.

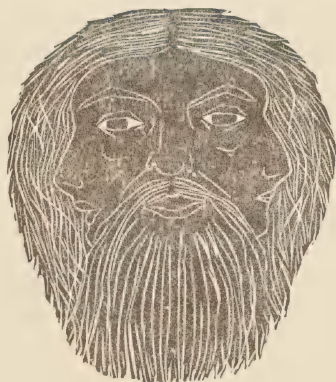
—Albert Sperisen

We want to thank member Patricia England for her donation in memory of Allan Meier, Jr., of a copy of Henry Morriss’s *Private Presses of San Serriffe* a

delightful, inventive private joke. This is one of the many wonderful books given over the years in memory of other members for which we thank Mrs. England.
—*Barbara Land*

In Memoriam

WILLIAM EVERSON



Woodcut by William Everson

QN-L reported in its Spring 1993 issue, "It is unlikely that anyone who attended The Book Club of California event on the evening of December 7th will ever forget William Everson's presence. Resembling a white-bearded, ancient prophet from a William Blake image, Everson spoke with a gentle voice that still conveyed the energy which characterized his remarkable life as poet, philosopher, and printer." William Everson, 81, died in his sleep on June 3rd at his Santa Cruz cabin but not before some forty-five volumes of his poetry and prose, from 1935 to 1990, had seen the light of print.

Everson came from a family of Swedish printers and learned the trade in the San Joaquin Valley, in Selma. He was interned during World War Two in Waldport, Oregon, as a conscientious objector. There he continued to write and print poetry on the camp's handpresses. Printed ephemera from this period are rare and highly prized. In 1949, while a janitor at the University of California Press, Berkeley, he was awarded a Guggenheim Foundation fellowship after publication of a collection of his poems, *The Residual Years*. He married, divorced, and entered St. Albert's College in Oakland as an oblate, taking the name of Brother Antoninus, a patron of the arts. There he produced what is perhaps his magnum opus, *Novum Psalterium Pii XII*, a magnificent production albeit unfinished.

Numerous works followed, among them *Triptych for the Living* (1951), *The Crooked Lines of God* (1959), *Man-Fate* (1974), his farewell to the religious life, and *River-Root* (1976), a lengthy poem containing explicit erotic imagery. Everson ended his days teaching poetry and printing at the University of California, Santa Cruz, and published a host of superb productions under The Lime Kiln Press imprint. For The Book Club of California, he was interviewed by Ruth Teiser and Catherine Harroun and published in *Printing As A Performing Art*, 1970. The Book Club also published in 1992 *William Everson on Printing*, edited and printed in an edition of four-hundred copies by Peter Rutledge Koch.

In recent years, Everson suffered a debilitating bout with Parkinson's disease. His son, Jude Everson of Santa Cruz, survives him. —*Harlan Kessel*

CAREY S. BLISS

Carey Stillman Bliss died March 18th at Arcadia Methodist Hospital after an illness that spanned several years. Mr. Bliss was born in 1914 in Albany, New York, and moved to San Marino, California, in 1921 when the Huntington Library relocated to California (his father had joined the Huntington staff in 1915). Mr. Bliss attended San Marino schools and was graduated from Pomona College in 1936.

He joined the Huntington Library staff in 1937 and retired as Curator of Rare Books in 1982. Throughout his long career, he was involved in local, national, and international bibliophilic activities. In southern California, he was a member of the Zamorano and Rounce & Coffin clubs. He wrote scores of articles and books dealing with the history of books and printing as well as

works on local history. His bibliography of transcontinental auto travel, *Autos Across America*, explored the early days of long-distance driving in the United States, an experience he first enjoyed in 1923.

Mr. Bliss was also active in the Southern California Camellia Society, the San Gabriel Historical Society, and in The Book Club of California.

He was a direct participant for over forty years in building the rare book collections of the Huntington Library and strove throughout his career to promote the appreciation of the Library's resources. He was very well known to rare book dealers, librarians, and collectors in the United States and Europe. His own interest in fine printing led him to support the work of numerous California fine printers from the Grabhorns and the Allens in northern California to Saul Marks, Will Cheney, Grant Dahlstrom, Ward Ritchie, and many others in the Los Angeles area.

Mr. Bliss is survived by his wife, Amelia, their son Anthony and daughter-in-law Marie-Noëlle and two grandchildren, of Piedmont; his brother Thayer, and his sister Virginia. Interment will be at the San Gabriel Cemetery next to the Church of Our Savior. No services are planned. Memorial Gifts may be made to the Huntington Library, 1151 Oxford Street, San Marino, California 91108.

—Lewis Allen

ROGER LEVENSON

Roger Levenson, Bay Area printer, publisher, teacher, and writer, died of cancer at The Tamalpais in Greenbrae on May 29, 1994, at the age of seventy-nine. A native of Bangor, Maine, Mr. Levenson learned printing as an undergraduate at the University of Maine, where he edited a number of student publications. Following service in the Army Air Corps in Hawaii in World War II, he settled in San Francisco and taught English at Commerce High School. He also taught printing at the California College of Arts and Crafts in Oakland and at Piedmont High School.

Levenson founded the Tamalpais Press in Berkeley in 1953 and operated it until he retired in 1976. His modest shop produced an astonishing variety of fine printing and publishing projects, including elegant job printing for the University and academic community, book designs, and printed books for various publishers, and his Tamalpais Press publications.

During that period, Levenson lectured in librarianship at the University of California, Berkeley, and taught a popular class, "History of the Book," as well as printing techniques. He founded a typographical laboratory comprising rare

types and handpresses which is still in use at The Bancroft Library. After retirement he became a Fellow of The Bancroft Library and pursued several research projects at The Bancroft and other libraries.

His book, *Women in Printing: Northern California, 1857-1890*, a product of thirty years of research, was completed shortly before his death and was published in June by Capra Press of Santa Barbara.

Roger Levenson was very much a part of the fine printing community in the Bay Area and beyond. He was a friend and colleague of the Grabhorns, the Kennedys, and many other fine printers. In April of this year, when he knew that his life was nearing its end, he candidly remarked to Bruce Washbush that "the accomplishment of which I am most proud is the respect of my peers."

His interests and activities were many. Devoted to music, he was founder of the Composer's Forum, which presented new music programs in San Francisco from 1948 until the early 1960s. A confirmed railroad buff, he lectured on the history of the Nevada County Narrow Gauge Railroad and often presided in vest and railroad watch and chain at special programs in the California State Railroad Museum, Sacramento. Until quite recently, he was active in the Sacramento Book Collectors Club and in the Moxon Chappel.

Roger Levenson left no surviving family members, but he will be long remembered by many people. Anthony Bliss of The Bancroft Library described him as knowing "an enormous amount of printing, and wanting everyone else to know it, too. Thousands of people are deeply indebted to him for his help." He did indeed touch the lives of thousands of students and friends, with all of whom he was generous with his knowledge and illuminating conversation.

At Mr. Levenson's request, no services will be held. Remembrances may be made to The Bancroft Library, University of California, Berkeley, California 94720, or to The Huntington Library, 1151 Oxford Street, San Marino, California 91108.

—Robert Young & Bruce Washbush

RUTH TEISER

Long admired as one of the most knowledgeable writers on California fine printing and wine-making, Ruth Teiser died on June 27th of pneumonia, one day short of her seventy-ninth birthday. The Book Club is proud to have been her publisher: *Printing As A Performing Art*, printed by Arlen and Clare Philpott, 1970, and *Lawton Kennedy, Printer*, printed by Jonathan Clark, 1988.

Born in Portland, Oregon, the daughter of Sidney Teiser, attorney and prolific novelist, poet, and Oregon historian, Ruth Teiser arrived in the Bay

Area in 1932 to attend Stanford University. First taking an undergraduate degree in English, she turned to Western history for her graduate work and stayed with it, as writer and researcher, almost to the present day. In the mid-1960s, Teiser became an oral historian for the Regional Oral History Office of the University of California, Berkeley. Among the thirty-three interviewees in the California fine printing and hand bookbinding series are Oscar Lewis, Edwin, Robert, and Jane Grabhorn, David Magee, Warren Howell, Adrian Wilson, Leah Wollenberg, Stephen Gale Herrick, and Dr. Albert Shumate.

One of her most popular books, *Winemaking in California*, written with Catherine Harroun, was published by McGraw-Hill in 1983. It enjoyed a wide, international sale. Teiser was also an accomplished photographer, especially of portraits. She was a long-time Book Club of California and Gleeson Library Associates member. Ms. Teiser requested that memorial donations be made to the Friends of The Bancroft Library for the Regional Oral History Office, University of California, Berkeley, 94720.

On October 17th, the regular Book Club of California Monday evening, from five to seven p.m., will honor her memory.
—Harlan Kessel



A Special QN-L/Keepsake Opportunity

A recent inventory of back issues of the *QN-L* and Keepsakes has — at last — provided a detailed listing of the availability of these two publications. This is an opportunity for members, especially more recent ones, to fill in their collections.

Back issues of the *QN-L* cost \$2 each, three for \$5, and seven for \$10. The Keepsakes cost \$15 each. Slipcases are available at the usual price: \$16 half-leather and \$14 cloth, each case accommodating four issues of *QN-L* or one annual Keepsake.

A copy of the Keepsakes and *QN-L* lists will be sent upon receipt of \$1 for photocopying. The *QN-L* list also notes the principal articles which will enable members to acquire individual copies relating to their collections and interest.

Quantities are limited.

Serendipity

We communicate more and more by fax these days and that is good, but yet remaining is the special pleasure one enjoys upon receiving neatly—and sometimes beautifully—printed announcements in the daily mail. Has any *QN-L* reader added a fax to an ephemera collection? Neither has this editor, but here are a few recent mail items that will be saved.

The first is an ordinary but handsome, two-color Oregon Historical Society press release announcing that *QN-L* contributor (*A Tale of Colophons*, Spring 1992) Bruce Taylor Hamilton has departed the Society, although continuing to serve as a publishing consultant. In the publishing world, Bruce Taylor Hamilton is regarded as one of the very best. During his eighteen-year tenure as Director of Publications, Hamilton built one of the finest book lists of any American historical society or, for that matter, of any publisher specializing in history. His books were beautifully designed and printed, serving as *the* model for other American publishing programs to follow. He moves on to filmwriting, documentaries, editing, lecturing, and the creative arts in general. *QN-L* records with pleasure this special tribute of his fine accomplishments. May our pages continue to be graced by an occasional BTH article.

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Even postcards qualify. A lovely, deckle-edge card arrived safely from Wesley Tanner, Printer Emeritus to *QN-L*, now resident in Ann Arbor. Displaying nary a bump, smudge, or fold, the card invited "Dear Friends / Next month we'll / be in the Bay Area / for a few days. / Please come / visit with us at / Enrico's Sidewalk Cafe / on Broadway at Kearney in / North Beach / Saturday afternoon / 18 June: 3 to 6. / Susan, Sam, & Wesley." And so we did come to this delightful and very San Francisco occasion. Wine, mineral water, and pizza abounded while a flock of poets, writers, artists, and printers paid leisurely tribute to Wesley, to Susan Skarsgard, his spouse and stellar *QN-L* calligrapher, and to son Sam. A wonderful afternoon among book people.



Also arriving by post is a handsome, printed announcement (including examples of designers' and printers' marks) of the opening of The Beatrice M. Brittain Collection of Fine Book Design at the Greenwich Library, Connecticut. A special exhibit of Book Club of California publications was mounted in June. The Beatrice M. Brittain collection also includes numerous examples of Grabhorn Press, Bruce Rogers, Arion Press, Spiral Press, Mosher, Cheloniidae, and Doves, among others. Book Club members are invited to visit the library, a short train ride from Manhattan. If you wish to write ahead, contact Pamela Kloob, 15 Wesskum Road, Riverside, Connecticut 06878.



From The Alcuin Society, P.O. Box 3216, Vancouver, B.C., Canada v6B 3x8, *QN-L* readers may obtain a free copy of the Society's expanded, quarterly bibliophile magazine *Amphora*, which now "covers world-wide the whole spectrum of Fine Printing and the Art of the Book." Once again, this is a very well-designed and useful publication. Geoff Spencer is the editor.



Finally, in *QN-L*'s paean to America's postal system, we note the arrival — again safely — of The Book Club of California prospectus for its most recent publication, *Porter Garnett: Philosophical Writings on the Ideal Book*, compiled and designed by Jack Stauffacher of The Greenwood Press. The prospectus, like the finished book, is deceptively simple and simply beautiful in the classical Stauffacher tradition. On July 11th, several hundred (!) admirers attended a reception for Jack at the Club rooms on Sutter Street. It was, surely, the largest assemblage ever in attendance at The Club — so much so that our Treasurer, fearing bankruptcy, closed down the bar during the speeches and encomia.

Fortunately, perhaps because of the sale of numerous copies at \$120 each, the bar reopened, and the evening ended merrily. San Francisco-born Porter Garnett would have approved.

QN-L concludes with two apologia, the first to Michael and Winifred Bixler of Skaneateles, New York, for a "spellbound" mistake in our previous *QN-L*, spoiling what was an otherwise perfect issue. High-tech does have its own occasional gremlin and the following must be taken into account:

*I have a spelling checker;
It came with my PC
It plainly marks four my revue
Mistakes I cannot sea.
I've run this poem threw it,
I'm sure your please too no,
Its letter perfect in it's weigh,
My checker tolled me sew.*

The second is to Peggy and Bob Stinnett, journalist and best-selling author respectively, whose cookbook, *The PALS Cookbook* (Protective Association of Lonesome Souls), was omitted from the cookbook lenders' list in the Summer 1994 *QN-L*. Was our spelling checker offended by the several pages of lobbyist Artie Samish ads? Now *that* would be even higher-tech. —Harlan Kessel



The Publications Committee is most pleased to report that two of its books have received recognition by the San Francisco Club of Litho & Printing House Craftsmen. *The Two Hundredth Book, A Bibliography of the Books Published by The Book Club of California 1958-1993* received the gold medal. This monumental bibliography was written by Robert D. Harlan and designed by Albert Sperisen using the original Grabhorn design of 1958. *An Essay on Robert E. Cowan's Bibliography of the History of California and the Pacific West* received the Bronze Medal. Gary Kurutz wrote the text for this leaf book, which was designed by Lewis Allen and printed by Anchor & Acorn Press. Both books formed part of a display sponsored by the Litho & Printing House Craftsmen entitled "San Francisco Gallery of Superb Printing." The Rounce & Coffin Club included *The Two Hundredth Book* in its Fifty-Third Annual Western Books Exhibition. Venues for this traveling exhibit include Occidental College Library, University of California, Los Angeles, University of Texas at Austin, University of Washington Library, and The Book Club of California.

JOHN WINDLE ANTIQUARIAN BOOKSELLER

1226 JOHNSON STREET, MENLO PARK CA 94025

*The mountain wouldn't
Come to Mohammad
So Mohammad will just
Have to go to San Francisco*

John Windle Antiquarian Bookseller announces
The opening of a *San Francisco* Office.



In the last three years I have had (count'em and weep) three visitors to view my books in Menlo Park — one was a dealer who came two years in a row and noticed nothing had been moved, and the other was a dealer whom we invited to dinner (a cheap trick, I know) and didn't want to sully a social occasion with looking at books. Sales from home??? — Zero, Zip, Zilch, the big duck's egg, nada, niente, nichts, nothing!!!

What do I learn from this? Either I need a stronger deodorant, cheaper books, or a better location. I chose option 3 since I already have zoo-strength deodorant and can't afford to lower my nationally-acclaimed lower than low prices.

Where to go, where to go? When in doubt, follow the crowd: I have boldly leased premises at enormous expense for longer than my actuarially calculated life expectancy at

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where I will be conveniently wedged between the patrician splendour (note the English spelling) of Jeffrey Thomas Fine and Rare Books, and the olde worlde charm of Brick Row Bookshope (founded in 1915, but John is aging well). It is my fond hope that a glittering display of books and the charms of my new assistant, or the charms of my books and the glittering display of my new assistant (applications now being accepted) will attract fellow booklovers from the Bay Area and farther-flung reaches of biblioland to

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Do come by and visit — drinks will be liberally poured (a ruse I learned from Wilkes Bashford where after two G & T's a \$300 shirt looked cheap) and a splendid time is guaranteed for all. Come on by to

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OPENING (*God willing and the creek don't rise*)

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